

The background image is a detailed black and white reproduction of a classical painting. It depicts two figures: a man in profile on the left, looking down at a small object held by a woman's hands. The woman, seen from the chest up, has dark hair and is looking towards the viewer. The lighting is dramatic, creating strong shadows and highlights on their faces and hands.

# The Cleveland Museum of Art

September

Members Magazine

## Current Exhibitions

Cover: Among the 120 works exhibited in Master Drawings from the Cleveland Museum of Art is Giovanni Battista Piazzetta's *A Young Woman Buying a Pink from a Young Man*—a sheet of rich, velvety black crayon from about 1740 (42.7 x 54.9 cm, Purchase from the J. H. Wade Fund 1938.387).



An especially richly decorated mirror from Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors (late 8th century, diam. 28.8 cm, 1995.366)

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### MASTER DRAWINGS FROM THE CLEVELAND MUSEUM OF ART

Gallery 101, through October 15

Works on paper by the major figures of Western art

Sponsored by National City

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### FROM REMBRANDT TO RAUSCHENBERG: RECENTLY ACQUIRED PRINTS

Galleries 109–112, September 17–November 26

Important works by Cranach, Picasso, de Kooning, and many others

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### CIRCLES OF REFLECTION: THE CARTER COLLECTION OF CHINESE BRONZE MIRRORS

Gallery 113, September 17–November 26

A survey of 2,000 years of this exquisite decorative art

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### SHERON RUPP PHOTOGRAPHS: IN MONTANA WITH BETH

Gallery 105, through October 18

The fascination of “the human drama of the obvious”

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### CLEVELAND BUILDS AN ART MUSEUM, 1884–1916

Lower Level/Education, through 2000

Photos and drawings from the archives document the 1916 building's design and construction

Supported by Patron Sponsors Leigh and Mary Carter

## From the Director

Dear Members,

With a ribbon-cutting ceremony at 5:30 on Friday, September 15, we will reopen the Early Christian and Byzantine gallery. Closed since last winter, the gallery is being reinstalled and renamed to honor the memory of my predecessor, Robert P. Bergman, for whom these collections held special meaning.

The two curators in charge, Stephen Fliegel and Louise Mackie, are taking an approach similar to that employed in the recent Egyptian re-installation: a thematic, rather than strictly chronological, organization. This format will allow Stephen to present the metalworks, sculptures, mosaics, and other remarkable objects to their best advantage, and it will enable Louise to display a number of wonderful textiles that have never been on view for lack of an appropriate way to show them. The themes embodied in these collections—the intermingling of diverse cultures over centuries, influencing and influenced by the evolution of Christianity—are especially resonant today.

Amplifying that resonance and sounding Bob Bergman's favorite theme will be a conference titled "The Museum and the Community," with a keynote speech that Friday night and a series of talks on Saturday by a remarkable gathering of museum directors and scholars. I invite you to attend what promises to be a stimulating event. Please note as well that members may enjoy two special preview days, the 13th and 14th. These events are free, but tickets are required and space limited; please call the ticket center.

Assuming you have received this magazine during the last week of August, I remind you of the opening on Sunday, August 27, of *Master Drawings from the Cleveland Museum of Art*, the first exhibition to celebrate the museum's fine (and too rarely appreciated) collection of drawings. Two factors conspire to keep these drawings in the dark for much of the time: one, they are extremely light-sensitive, and two, there are too many of them to show at any one time in our permanent collection galleries. So look on this exhibition as a once-in-a-generation opportunity to see these works all together. These drawings, in addition to their formidable aesthetic merit, offer compelling insights into the artistic process, from how works are planned and ideas refined to how marks are made on paper. A catalogue of our drawings collection, on press in Italy, should be available by September 1.

I'm pleased to announce that at the end of July, the rolls of museum membership surpassed 30,000 for the first time in our history. I thank all of you for joining us, and I trust that the reason this number is growing is that our members are finding enjoyable and meaningful experiences here. Please continue to let us know your thoughts so that we may serve you better.

Sincerely,

*Katharine Lee Reid*  
Katharine Lee Reid, Director



Objects conservator Pat Griffin examines a group of daggers from the Early Christian and Byzantine collection in preparation for the installation of the Robert P. Bergman Memorial Gallery.

# Immediate Inspiration



*This intimate silverpoint sketch by Raphael (1482–1520), Studies of a Seated Model and a Child's Head; Three Studies for the Infant Christ from 1509–11, shows how he used drawing to think out his ideas for figure poses on paper (12 x 15.3 cm, Purchase from the J. H. Wade Fund 1978.37). This*

*process was an essential step for him before undertaking a major oil painting. The startling juxtaposition of scale between the seated female figure and the baby's head at the right illustrates the compositional freedom often apparent in preparatory studies.*

MASTER  
DRAWINGS  
FROM THE  
CLEVELAND  
MUSEUM OF  
ART  
August 27–  
October 15

The desire to collect drawings goes back to the 16th century: Giorgio Vasari (1511–1574), himself a noted collector of drawings, mentioned important collections in his *Lives of the Painters*, the first art history book. As a painter, Vasari knew the importance of drawings to an artist's training and working methods. He stated (and he has never been contradicted) that drawing (*disegno*) is the basis of all the arts. It is the first physical means by which the artist puts down his immediate inspiration and goes on to develop his ideas. Collectors, curators,



*Head of a Boy was purchased by the American writer and collector Gertrude Stein shortly after its completion by Picasso (1881–1973) in 1905 (gouache, 24.6 x 18.6 cm, Bequest of Leonard C.*

and scholars have recognized the importance of drawings for understanding the mind and genius of an artist as well as the progress of his thought process.

The earliest drawings—from the 13th and 14th centuries—were normally made for model books to be used in the studio. In the 16th century, with the germinating notion of the artist as intellectual rather than mere craftsman, drawings became a symbol of the singularity of an artist's genius. By the 17th century collectors sought the drawings of certain artists, much as we do today. The first well-known collec-

*Hanna Jr. 1958.43). This is an interesting example of how the history of collecting can shape the history of taste: the fact that this important cultural figure owned the work adds much to its significance.*

Friends or relatives made a practice before the Civil War to exchange drawings and prints with one another. In fact, no collections were formed then, and collectors stamped their sheets with marks as much to boast of their acquisitions as to identify sheets belonging to them.

With the exhibition of *Master Drawings from the Cleveland Museum of Art* we too are a bit boastful of the efforts of the donors and curators who formed our small but distinguished collection, now at over 2,700 sheets. When the museum opened in 1916 there was no drawing collection; even in the 1920s curators believed it was too late to form one and exhibited facsimiles instead. But, with the help of generous donors (like Ralph King, Jeptah Wade, and Leonard C. Hanna Jr., among many others), our curatorial predecessors Theodore Sizer, Henry Sayles Francis, Leona Prasse, Louise Richards, and Jane Glaubinger built up a collection so important, beautiful, and varied that we are able to present the best pieces from it with just pride. The collection includes one of the few drawings by Michelangelo in North America and notable works by Dürer, Raphael, Rembrandt, Turner, Fragonard, Degas, Picasso,

*Jean-Honoré Fragonard (1732–1806) made several versions of this unusual subject, The Invocation to Love. This sheet from about 1781 was once thought to be a preparatory study for a painting of the same title, but we now know the artist made it after the painting, as an interpretation of*

and others. The exhibition of 120 drawings represents more than 100 artists in all. It was difficult to choose from our treasures, each one purchased or accepted for its singular quality.

Because of the damaging effects of ultraviolet light on works of art on paper, they are usually housed in protective boxes and exhibited rarely. We are pleased to show them to our audience and a wider public by publishing a catalogue and sending the show to the Pierpont Morgan Library in New York. Our Cleveland audience will get a special treat, however, with the addition here of our most notable pastel drawings, whose fragility precludes their travel. Consequently, the exhibition will be as colorful as it is intimate, with pastels and watercolors, chalk and pen studies: works that excite by their immediacy and the discovery of the innermost workings of the artistic mind.

■ Diane De Grazia, The Clara T. Rankin Chief Curator, and Carter E. Foster, Associate Curator of Drawings

*the same theme in freely washed brown ink (33.6 x 41.7 cm, Grace Rainey Rogers Fund 1943.657). By using the white background color of the paper in combination with the darker ink, Fragonard could render the fall of light in a very different way than was possible in oil versions of the work.*



# A Japanese Totem



*In Haniwa in the Form of an Archer, the appealing modernist shape of the quiver (a flaring, vertical clay section depicting the arrow shafts has been lost) and the vividly painted surface aid in identifying it as emanating from the northern Kantō region (120 x 48.7 x 18 cm, The Severance and Greta Millikin Purchase Fund 1999.170). Haniwa representations in the form of shields, long swords, and quivers have been recovered there in some number—but rarely with a human face modeled into one surface of the clay body.*

The burial practices of the deceased leaders of Japan's emerging Yamato state provide the principal source of information about Japanese life from the second through the sixth centuries AD. Adapting burial practices found in nearby Korea in the fourth century, regional political leaders in Japan—especially in the areas just south of modern Nara and north of Tokyo—introduced continental ideas, materials, and cultural forms.

The third-century kingdom of Yamato, located in the Nara plain, emerged as the country's dominant authority and the political entity most closely aligned with worship of the region's esteemed sacred deities, or *kami*. Successive Yamato kings were buried in large earthen mounds—or tumuli—some 300 meters long. These served to honor the deceased and to illus-

trate the authority, both divine and secular, imparted to the rulers' descendants. Local clans took note of these impressive earthworks even as the locus of political power shifted over the ensuing centuries, both in the Nara plain and in more distant regions. By the middle of the Kofun period (AD 250–600), large mounded earthen tomb structures were dispersed throughout the land with concentrations in Japan's power centers. Still visible today as isolated, thickly wooded hillocks, in their original state the sloping earthen surfaces of a tumulus were aligned with clay cylinders known as *haniwa*, similar to this rare example acquired recently by the museum.

The haniwa is formed from generous coils of clay that have been joined on a slow-turning wheel into a large cylinder. Two of these have been luted together to form an imposing male

figure: a warrior with a leather helmet carrying a quiver of arrows on his back. It was no doubt grouped symbolically with similar haniwa in configurations denoting the high status of the personage buried under the tumulus's earthen slopes. Modern excavations of tumuli suggest both the considered arrangement of rows of haniwa in open view as well as a correspondence between recovered burial items and the actual appearance of the haniwa's apparel and equipment. Our knowledge of early material culture in Japan derives in good measure from the study of haniwa costume, jewelry, and weaponry, as well as imagery of animals, fish, and even buildings.

Much of the know-how for such a vast ceramic undertaking can be attributed to Korean artisans who had been arriving in Japan since the fourth century when the Yamato kingdom and the Korean kingdom of Paekche enjoyed close contact. Korean potters and kiln technicians possessed the requisite experience and knowledge of materials necessary to establish ceramic production on such an unprecedented scale in Japan's heartland, having already accomplished such work on the peninsula a short distance away. Under their guidance, Japanese craftspeople learned how to work large clay deposits, refine the material, build many thousands of cylinders, fire them in pit-like kilns until they achieved their characteristic earthen-orange color, and then transport them several kilometers to a tumulus site without breakage. No doubt the Japanese artisans learned quickly, for the practice of tumulus burials spread considerably in the later Kofun era, necessitating a related dispersion of expertise among ceramic workers in the country.

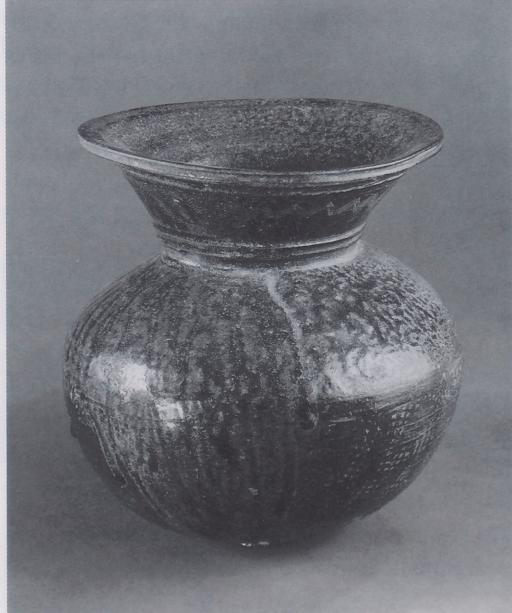
The production of haniwa demonstrates the early—and enduring—Japanese talent for fashioning inventive and culturally meaningful artifacts derived from other, “outside” sources. These dramatic totemic images cannot be found on the East Asian continent. Rather they repre-

sent an early, powerful impulse toward creating striking sculptural imagery using all available resources (material, technological, human) in an indigenous setting—one as considerate of the aesthetics of native materials as it is of political context. Today we marvel at inspecting singular examples of the haniwa repertoire. But imagine the spectacle of traveling on foot, walking toward a distant tumulus rising out of a flat plain, its slopes and crown increasingly defined as a mass of hundreds of haniwa as one draws closer. In fifth- and sixth-century Japan, these impressive burial mounds with their assemblages of totemic clay imagery symbolized the local elite's economic and political might. Some of that visual force remains palpable when viewing this towering clay warrior.

■ Michael R. Cunningham, Curator of Japanese and Korean Art



Jar with Combed and Impressed Designs is an example of Sue ware, a high-fired stoneware of the Kofun era that was the product of a new technology of tunnel-shaped kilns and fast potter's wheels (5th–6th century, h. 20.5 cm, Seventy-fifth Anniversary Gift of Shigehiko Yanagi 1991.124).



*The Kushiyama tomb mound, surrounded by a moat, is in Nara Prefecture. Both haniwa and tumulus production required extraordinary manpower, technology, and experienced craftsmanship. Not surprisingly, modern archeology has uncovered haniwa production settlements in proximity to extant tumuli. Ceramic workshops, kilns, and living quarters dating to the later fifth and then sixth century make clear the existence of a special occupational group of clay workers in the late Kofun era.*

# The Printmaker's Art



Drawing directly on the copper plate with a drypoint needle, Picasso gives a virtuoso performance in *Minotaur Caressing a Sleeping Woman* (platemark: 29.6 x 36.5 cm, sheet: 38.5 x 50.1 cm, John L. Severance Fund 2000.20). Picasso, the ardent Minotaur, expresses love and passion for his radiant young mistress, the beautiful Marie-Thérèse Walter, whom he had met in 1927.

**FROM  
REMBRANDT TO  
RAUSCHENBERG:  
RECENTLY  
ACQUIRED  
PRINTS**  
September 17–  
November 26

**S**ince the last exhibition of recent acquisitions exactly six years ago, important purchases and generous gifts have greatly enhanced the museum's print collection. The Print Club of Cleveland, formed in 1919 to support the department of prints and drawings, continues to do so unsparingly as numerous donations from both the organization and individual members testify. The new additions are tremendously varied, illustrating five centuries of printmaking. They fill gaps, augment strengths, and introduce new artists to the museum.

The finest impressions by Rembrandt (1606–1669), one of the most experimental and greatest printmakers, are now exceedingly rare, so that it is important to take advantage when an opportunity appears. A beautiful impression of *The Presentation in the Temple: In the Dark Manner*, from about 1654, exemplifies how Rembrandt used light to symbolize divinity and spirituality. By employing an unsystematic network of fine crosshatching in the background and by varying the density of groups

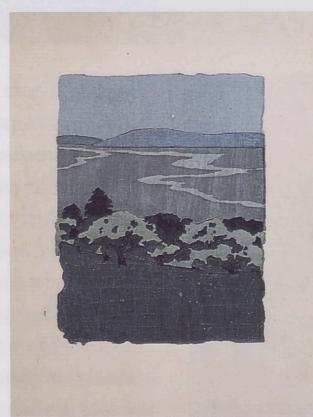
of parallel lines on the figures, he created a rich pictorial effect and an evocative atmosphere, where forms emerge from shimmering half-lights.

Another fortuitous event was the sale of works from the estate of Arthur Wesley Dow (1857–1922), which allowed the museum to acquire its first prints by this important teacher and artist:

*Moonrise* from about 1915 and *Dragon and Orchard* (along with the four wood-blocks used to print it) from about 1908. Influenced by the flat, simplified compositions of colorful Japanese woodcuts, Dow was instrumental in reviving the color woodcut in America.

The representation of Pablo Picasso (1881–1973), the 20th century's greatest printmaker, was greatly improved by a pristine im-

pression, one of the first 50 printed, of *Minotaur Caressing a Sleeping Woman* (1933) from the Volland Suite. A group of 100 prints executed between 1930 and 1937, they were published by the art dealer Ambroise Vollard in 1939. The Minotaur, a creature from classical mythology with human body and bull's head, was a potent



Ipswich, Massachusetts, a picturesque fishing village, supplied Arthur Wesley Dow with such subjects as *Dragon and Orchard* (color woodcut, 15.8 x 12.2 cm, John L. Severance Fund 2000.1, left). Unlike Japanese artists who executed only the drawing, Dow also carved and printed the blocks himself, but like the Japanese he printed by hand on mulberry paper.

symbol for Picasso and assumes various guises in the *Vollard Suite*, reflecting many aspects of the artist's complex personality.

Recent prints are also avidly sought, and when BP America, Inc., sold its art collection *Usuyuki*, a 1981 screenprint by Jasper Johns (b. 1930), was one of the works obtained. While the complex pattern of lines, which forms triangles or polygons, creates an illusion of three dimensions, the underlying rectangular grid and the circular, brightly colored accents reinforce the paper's flatness. It is the tension created by this spatial ambiguity, characteristic of Johns's strongest work, that makes *Usuyuki* visually exciting and mentally stimulating.

*From Rembrandt to Rauschenberg: Recently Acquired Prints* presents more than 100 treasures of European and American printmaking from the 16th century onward. There are many rare works: a Lucas Cranach woodcut, *St. George Slaying the Dragon* (about 1510); Casper David Friedrich's woodcut, *The Woman with the Spider Web between Bare Trees* (about 1801); and proofs by Francisco Goya of the aquatint *A Bad Night* from the *Caprichos* (1799) and one of seven known impressions of the lithograph *Woman Reading to Two Children* (about 1824). The 20th century is also well represented with El Lissitzky's lithograph, *Proun I* (1923); Benton Spruance's lithograph, *American Pattern—Barn* (1940); and to bring us up to date, Lorna Simpson's screenprint on two pieces of felt, *Backdrops Circa 1940s*, purchased hot off the press in 1998.

■ Jane Glaubinger, Curator of Prints



*Rembrandt often illustrated the intimate meaning of an event. In The Presentation in the Temple: In the Dark Manner, Simeon, to whom "it was revealed . . . by the Holy Ghost, that he should not see death before he had seen the Lord's Christ," holds up the Infant toward the High Priest, a frail figure who allows the prayer book to slip from his grasp. To the left, the Virgin and Joseph humbly kneel in the shadows, while a priest with an enormous crozier towers over all (etching, drypoint, and engraving, 21 x 16.3 cm, Purchase from the J. H. Wade Fund 1999.3).*



*In Japanese, Usuyuki means light snow or something that passes quickly, like love or beauty. The pale colors of Jasper Johns's screenprint allude to the ephemeral (image: 69.9 x 115.3 cm, sheet: 73.8 x 118.7 cm, Purchase from the J. H. Wade Fund 1998.110).*

# Film

## Fragments \* Jerusalem

Ron Havilio's six-hour, seven-part portrait of Israel's long-contested capital is one of the film events of the year. Mixing the history of Jerusalem (his hometown, where he was born in 1950) with the history of his family (their roots go back centuries), Havilio has constructed an epic film that is at once travelogue, time machine, archive, family album, poem, and prayer. Heartfelt and humane, the film should appeal to Christians and Moslems as much as Jews. *Fragments \* Jerusalem* will be shown in two roughly three-hour cycles. The first cycle (the 17th and 20th) consists of three chapters: "Mamila," "Distant Times," and "Engravers of Metal, Painters of Light." The second cycle (the 24th and 27th) has four chapters: "Sarina Menachem," "Within the Walls," "Jaffa Road," and "Abba (Father)." Admission to each cycle is \$6, \$4 CMA members.

September's five other films are also Cleveland premieres. *Genghis Blues* (the 1st) offers a rare excursion into the exotic world of Tuvan "throat singing." *The Specialist* (the 6th and 10th) is a documentary culled from video footage of Adolph Eichmann's 1961 war crimes trial



**Fragments \* Jerusalem**, a multi-award-winning six-hour, seven-episode portrait of a long-contested city, shows in two parts, twice: part 1 the 17th and 20th, and part 2 the 24th and 27th.

### 1 Friday

#### Highlights Tour 1:30 CMA Favorites

**Film** 7:30 *Genghis Blues* (USA, 1999, color, 88 min.) directed by Roko Belic, with Paul Pena and Kongar-ol Ondar. Blind San Francisco blues singer Paul Pena journeys to the Central Asian republic of Tuva to compete in the triennial "throat-singing" competition. This documentary won an Oscar nomination and audience awards at film festivals from Sundance to Sydney, Telluride to Taipei. Cleveland premiere. \$4 CMA members, \$6 others

### 2 Saturday

#### Highlights Tour 1:30 CMA Favorites

### 3 Sunday

#### Highlights Tour 1:30 CMA Favorites

### 5 Tuesday

#### Highlights Tour 1:30 CMA Favorites

### 6 Wednesday

#### Gallery Talk 1:30 Master Drawings from the CMA. Saundy Stemen

**TAA Lecture** 7:00 *Exploring the Self: The Weaving of Bhakti Ziek*, presented by the artist

**Film** 6:45 *The Specialist* (France, 1999, b&w, subtitles, 128 min.) directed by Eyal Sivan, with Adolf Eichmann. Nazi bureaucrat Adolf Eichmann, architect of Hitler's "Final Solution" and personification of the "banality of evil," is the focus of this mesmerizing document culled from over 500 hours of video footage shot during Eichmann's war crimes trial in Israel in 1961. Cleveland premiere. Repeats Sunday. \$4 CMA members, \$6 others

**Guest Lecture** 7:30 *WPA Ceramic Artists in Cleveland*. Mark Bassett, specialist on 20th-century art pottery. Sponsored by the Trideca Society

### 7 Thursday

**First Thursday** Curatorial consultation for members only, by appointment

#### Highlights Tour 1:30 CMA Favorites

### 8 Friday

#### Highlights Tour 1:30 CMA Favorites

**Film** 7:00 *The Closer You Get* (Ireland, 2000, color, 92 min.) directed by Aileen Ritchie, with Ian Hart, Sean McGinley, and Niamh Cusack. A small Irish coastal village's lovelorn men place a Miami newspaper ad inviting marriageable American women to a dance; to retaliate, the village's women invite some hirsute Spanish fishermen. Cleveland premiere. \$4 CMA members, \$6 others

**Lecture** 7:00 *Master Drawings from the Cleveland Museum of Art*. Diane De Grazia, The Clara T. Rankin Chief Curator, and Carter E. Foster, associate curator of drawings

### 9 Saturday

#### Highlights Tour 1:30 CMA Favorites

### 10 Sunday

**Gallery Talk** 1:30 *Master Drawings from the Cleveland Museum of Art*. Saundy Stemen

**Film** 2:00 *The Specialist* (see September 6). \$4 CMA members, \$6 others

**Chalk Workshop I** 3:00–4:30 *Chalk Making*. Make chalk using an old world recipe. \$15/individual, \$35/family covers one session each of two parts: plan to attend one session this week and one next week. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call ext. 483

## Music

The 2000–01 Gala Music Series features outstanding performances by internationally acclaimed soloists and ensembles in eight Wednesday-evening concerts from fall through spring, beginning with **The Ensemble Corund and Capriccio Basel** in J. S. Bach's B-minor Mass on October 4). Call 1-888-CMA-0033 to order your subscription or receive a Gala Music Series flier.

This season, the Musart Society presents two series of concerts: the Musart Matinée Series of free concerts and the Musart Mondial Series of evening concerts. The Matinée Series features outstanding artists in informal, hour-long concerts, most on Sunday afternoons, that periodically include artist interviews and question-and-answer sessions. This series is perfect for first-time concertgoers and families. The inaugural Mondial Series presents six ticketed formal concerts featuring all of Beethoven's piano trios in three concerts, plus the internationally acclaimed flutist Marina Piccinini, pianist Benedetto Lupo, and guitarist Martin Mastik. All Musart members receive vouchers that can be turned in to the ticket center for free tickets to the concerts of their choice. With this new and expanded series of concerts, there is no better time to become a member of the Musart Society. Call the ticket center to order your membership or receive a 2000–01 Musart Series flier.

Two free Musart Series concerts take place this month. A **Harpsichord Dedication** is Sunday the 17th at 2:30, with *Skip Sempé*, harpsichord. A harp recital Sunday the 24th at 2:30 features *Elizabeth Hainen*.

Tickets are available at the ticket center for this year's **VIVA! Series** of performing arts events, which kicks off next month with *Music and Dance of Bulgaria*, October 20.

*Harpist Elizabeth Hainen, Sunday the 24th, part of an expanded Musart series.*



### 12 Tuesday

**Highlights Tour** 1:30 CMA Favorites

### 13 Wednesday

**Members Preview Day** Bergman Gallery.

Only 50/half-hour; get tickets early

**Adult Studio Class Begins** 9:30–12:00:

*Advanced Watercolor.* Ten Wednesdays through November 15. Instructor, Jesse Rhinehart. \$100 for CMA members, others \$135; fee includes paper and stretchers, parking. Participants provide their own paint, palette, and brushes. Limit 15. Call ext. 461 to register

**Gallery Talk** 1:30 Great Stories, Great Works of Art. Kate Hoffmeyer

**Guest Lecture** 7:00 *Ohio Archaeology.* Brian Redmond, Cleveland Museum of Natural History. Sponsored by the Cleveland Archaeological Society

**Chalk Workshop I** 7:00–8:30 *Chalk Making* (repeat). See Sunday the 10th for details and pricing

**Film** 7:00 *Young Dr. Freud* (Austria, 1976, b&w, subtitles, 99 min.) directed by Axel Corti, with Karlheinz Hackl. Made for Austrian TV 25 years ago but only now being released in the U.S., this film dramatizes the early life of Sigmund Freud. Cleveland premiere. Repeats Friday. \$4 CMA members, \$6 others

### 14 Thursday

**Members Preview Day** Bergman Gallery. Only 50/half-hour; get tickets early

**Adult Studio Class Begins** 9:30–12:00:

*Beginning Watercolor.* Ten Thursdays through November 16. Instructor, Jesse Rhinehart. See *Advanced Watercolor*, Wednesday the 13th, for fees and other details. Call ext. 461 to register

**Highlights Tour** 1:30 CMA Favorites

### 15 Friday

**Highlights Tour** 1:30 CMA Favorites

**Conference** The Museum and the Community

5:00: Opening ceremony

6:30–7:30: Keynote: Neil Harris, University of Chicago, *The American Art Museum and Its Publics: A Historical Summary*

**Film** 6:30 *Young Dr. Freud* (see September 13). Introduced by Dr. Norman A. Clemens, Cleveland Psychoanalytic Society. \$4 CMA members, \$6 others

### 16 Saturday

**Conference** The Museum and the Community (see p. 15 for full details)

8:00 Registration and Coffee

9:00 Welcome **Katharine Lee Reid** and **Evan M. Maurer**

9:05 **Glenn D. Lowry**, Museum of Modern Art, New York, *Museums and Their Communities: Art and the Public Trust*

9:40 **Daniel H. Weiss**, Johns Hopkins, *Sacred Art and Civic Rule in Gothic Paris*

10:35 **Hugh M. Davies**, Museum of Contemporary Art, San Diego, *Bordering on Biculturalism: Making a Museum for San Diego and Tijuana*

11:10 **William D. Wixom**, Metropolitan Museum of Art, *A Grand Tradition: Selective Collecting of Early Christian and Byzantine Art for Cleveland*

11:40 Lunch

1:05 **Evan M. Maurer**, Minneapolis Institute of Arts, *Bringing Art to Life for Everyone—12 Years at the Minneapolis Institute of Arts*

1:40 **James Cuno**, Harvard University Art Museums, *Art Museums, Antiquities, and the Public's Interest*

2:10 **Dorothy F. Glass**, International Center of Medieval Art, *Civic Pride and Civic Responsibility in Medieval Siena*

3:00 **Arnold L. Lehman**, Brooklyn Museum of Art, *Where's the Other?*

3:35 **Gary Vikan**, Walters Art Gallery, *Jesus as a Man of Color: The Role of Museums in Presenting Religion in Art*

4:10 Panel Discussion

5:00 Reception

**Highlights Tour** 1:30 CMA Favorites

### 17 Sunday

**Gallery Talk** 1:30 Great Stories, Great Works of Art. Kate Hoffmeyer

**Film** 1:30 *Fragments \* Jerusalem* (First Cycle) (Israel, 1997, color, subtitles, 164 min.) directed by Ron Havilio. Ron Havilio's six-hour, seven-chapter film diary is a lyrical masterpiece that weaves his family history into a multifaceted chronicle of the world's most fought-over city. Cleveland premiere. Shown in two parts. Cycle One, chapters 1–3, shows today and Wednesday the 20th. Cycle Two, chapters 4–7, the 24th and 27th. Each cycle \$4 CMA members, \$6 others

## Education

This month's **Lectures** cover a variety of subjects. On Wednesday the 6th at 7:00 is *Exploring the Self: The Weaving of Bhakti Ziek*, presented by the artist. Just 30 minutes later comes *WPA Ceramic Artists in Cleveland*, with Mark Bassett. On Friday the 8th at 7:00 is *Master Drawings from the Cleveland Museum of Art*, with Chief Curator Diane De Grazia and Associate Curator of Drawings Carter Foster. On Wednesday the 13th at 7:00 is *Ohio Archaeology*, with Brian Redmond trekking all the way from the Cleveland Museum of Natural History. On Sunday the 17th at 3:30, CMA alum William Wixom, curator emeritus from the Metropolitan Museum of Art, offers *The Sculpture of Tielmann Reimenschneider*. On Wednesday the 20th at 7:00, Curator of Prints Jane Glaubinger prepares you for the Fine Print Fair (the following weekend) with *Introduction to Print Collecting*. See insert for details. Also on Wednesday the 20th, at 8:00, dancer/choreographer/philosopher *Bill T. Jones* discusses his creative process (free tickets through the ticket center).

**The Early Christian and Byzantine Galleries** reopen Friday the 15th with a 6:30 keynote speech, followed on the 16th by an all-day conference, *The Museum and the Community*, all in memory of Robert P. Bergman. The event is free, but tickets are required; call the ticket center. See page 15 for more details.

**Thematic Gallery Talks or Highlights Tours** leave from the main lobby at 1:30 daily. Check daily listings for specific topics. A new **Video** title begins each Tuesday and runs continuously.

### Hands-on Art

Sun-Hee Choi's monthly *All-day Drawing Workshop* is 10:30–4:00 on Saturday the 23rd (\$20 for CMA members, others \$40; fee includes materials and parking). For ten weeks starting Wednesday the 13th is *Advanced Watercolor*, 9:30–12:00 through November 15 with instructor Jesse Rhinehart (\$100 for CMA members, others \$135; includes paper and stretchers, parking; participants provide their own paint, palette, and brushes; limit 15). For eight weeks starting Wednesday the 27th is *Drawing*, 1:00–3:30 through November 15, also taught by Jesse Rhinehart (\$80 CMA members, others \$110; fee includes materials and parking; limit 15). On Thursday the 14th, Jesse leads yet another class, *Beginning Watercolor*, ten Thursdays 9:30–12:00 through November 16 (prices and details the same as for *Advanced Watercolor*, September 13). Call ext. 461 to register for any or all.

On Sunday the 17th, we have **Family Programs: If These Walls Could Talk** from 2:00 to 3:00 with Aesop's *The Fox and the Grapes*, followed by a **Family Express** workshop from 3:00 to 4:30, *Line Find*.

### Musart Society Meeting 1:30

#### If These Walls Could Talk 2:00–3:00

*The Fox and the Grapes* from Aesop's *Fables*

#### Harpsichord Dedication 2:30

Skip Sempé, harpsichord. Works by J. S. Bach, Couperin, Froberger, Forqueray, and others. The dedication of the Vincent Arnold memorial German harpsichord includes a recital by the acclaimed Sempé, followed by a reception

#### Family Express 3:00–4:30

*Line Find*. Collect lines from master drawings in the galleries and use them to draw your own masterpiece in this hands-on, free drop-in workshop for the whole family

#### Chalk Workshop II 3:00–4:30

*Street Painting*. Techniques for masking, stenciling, shading, and enlarging a picture. See Sunday the 10th for pricing

#### Guest Lecture 3:30

*The Sculpture of Tielmann Reimenschneider*. William Wixom, Curator Emeritus, Metropolitan Museum of Art, New York (former CMA Curator of Medieval and Renaissance Art)

### 19 Tuesday

#### Highlights Tour 1:30 CMA Favorites

### 20 Wednesday

**Gallery Talk** 1:30 *Master Drawings from the Cleveland Museum of Art*. Saundy Stemen

**Film** 6:00 *Fragments* \* *Jerusalem* (First Cycle) (see September 17). \$4 CMA members, \$6 others

**Print Fair Lecture** 7:00 *Introduction to Print Collecting*. Jane Glaubinger, CMA Curator of Prints (lecture hall)

**Chalk Workshop II** 7:00–8:30 *Street Painting* (repeat). Techniques for masking, stenciling, shading, and enlarging a picture. See Sunday the 10th for pricing

**Lecture** 8:00 *A Conversation with Bill T. Jones*. The artist talks about making dances and the creative process. A reception follows. Free tickets available through the ticket center. Co-presented by the African-American Community Task Force of the Cleveland Museum of Art and DANCECleveland

### 21 Thursday

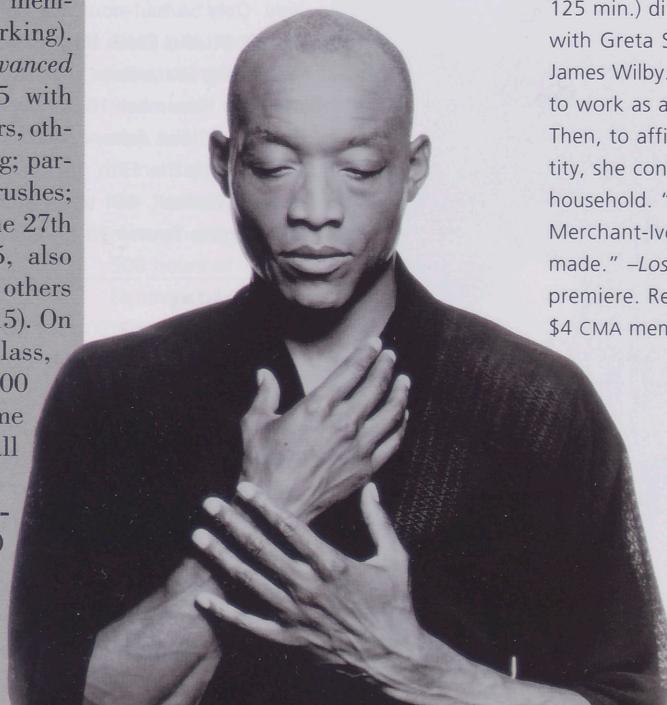
#### Highlights Tour 1:30 CMA Favorites

### 22 Friday

#### Highlights Tour 1:30 CMA Favorites

**Fine Print Fair** 5:30–8:00 *Opening Night Preview*. University Club Ballroom, 3813 Euclid Avenue. \$35 (covers parking, hors d'oeuvres, admission to fair). For reservations, call 216-321-5244

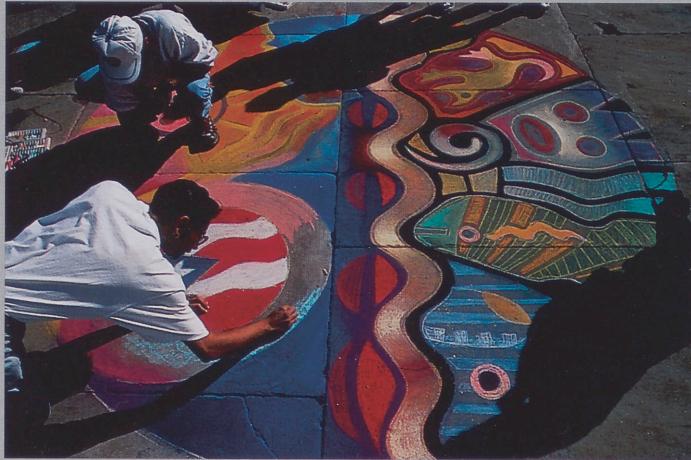
**Film** 7:00 *Cotton Mary* (USA, 1999, color, 125 min.) directed by Ismail Merchant, with Greta Scacchi, Madhur Jaffrey, and James Wilby. An Anglo-Indian nurse goes to work as a nanny for a British patient. Then, to affirm her sense of British identity, she conspires to take over the household. "Among the finest films the Merchant-Ivory company has ever made." —*Los Angeles Times*. Cleveland premiere. Repeats Friday and October 1. \$4 CMA members, \$6 others



*Don't miss a conversation with the legendary Bill T. Jones, the 20th at 8:00*

## Chalk It Up

In 16th-century Italy artists began using chalk to create pictures of the Madonna on the plazas outside cathedrals, and an artistic tradition was born. Our own 11th annual **Chalk Festival** is Saturday and Sunday, September 23 and 24, 11:00–4:00 both days. This year's festival will take place near the north entrance while the south façade is under renovation. Enjoy chalk artists and entertainment at no charge, or chalk your own pictures for a small fee (large square and 24-color box of chalk \$10 each; small square and 12-color box of chalk \$5 each). Individuals, families, schools, and neighborhood groups are all invited. Children under 15 must be accompanied by supervising adults. Sign up when you arrive or reserve a square by calling ext. 483 by Wednesday, September 20. Non-paid advance registrations held only until 1:00 pm Sunday.



### Chalk Workshops

Plan to attend one session each week; \$15/individual, \$35/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Call ext. 483. Week one, Sunday the 10th, 3:00–4:30 or Wednesday the 13th, 7:00–8:30, is *Chalk Making*. Week two (same days and times, the 17th and 20th) is *Street Painting*.

*Color your world (or at least a small square of it): check out the annual Chalk Festival Saturday and Sunday the 23rd and 24th.*

### 23 Saturday

**Fine Print Fair** 10:00–6:00 University Club, 3813 Euclid Avenue. \$7, students \$3 with ID (covers both days). Free parking

**Adult Studio** 10:30–4:00 All-day Drawing Workshop. For beginners to advanced. Instructor, Sun-Hee Choi. \$20 for CMA members, others \$40; fee includes materials and parking; limit 15. Call ext. 461 to register by Friday the 22nd

**Chalk Festival** 11:00–4:00 Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk \$10 each; small square and 12-color box of chalk \$5 each. Individuals, families, schools, and neighborhood groups are all invited to participate. Children under 15 must be accompanied by supervising adults. Sign up when you arrive or reserve a square by calling ext. 483 by Wednesday the 20th. Non-paid advance registrations held until 1:00 pm Sunday

**Highlights Tour** 1:30 CMA Favorites

### 24 Sunday

**Chalk Festival** 11:00–4:00

See yesterday

**Fine Print Fair** 12:00–4:00 University Club, 3813 Euclid Avenue. Come at 10:00 for continental breakfast with the dealers and an 11:00 lecture by Shelley Langdale, CMA Assistant Curator of Prints: *The American Screenprint: From Populist to Pop*. \$10; for breakfast reservations call 216-765-1813 by September 19. Free parking

**Gallery Talk** 1:30 Master Drawings from the Cleveland Museum of Art. Saundy Stemen

**Film** 1:30 *Fragments* \* Jerusalem (Second Cycle) (Israel, 1997, color, subtitles, 194 min.) directed by Ron Havilio. Conclusion to the epic film diary begun last week (see September 17). Repeats Wednesday, September 27. \$4 CMA members, \$6 others

### An Afternoon with Jewish Art

2:00–5:00. \$15, \$10 CMA members at the ticket center. Take a tour of CMA paintings that illustrate Judaic themes, then board a bus to Cleveland State University to view a special exhibition of Jewish ritual art from Cleveland collections

2:00 *Shared Traditions: The Old Testament in the CMA*. Karen Levinsky  
3:00 Bus to Cleveland State

3:30 *For Every Thing a Season: Jewish Ritual Art in Cleveland*. Claudia Fechter, co-curator for the exhibition  
4:30 Bus to CMA

**Harp Recital** 2:30 Elizabeth Hainen, harp. The Philadelphia Orchestra's principal harpist plays works by Handel, Rosetti, Fauré, Tournier, and others

### 26 Tuesday

**Highlights Tour** 1:30 CMA Favorites

### 27 Wednesday

**Adult Studio Class Begins** 1:00–3:30

**Drawing**. Eight Wednesdays through November 15. Instructor, Jesse Rhinehart. \$80 CMA members, others \$110; fee includes materials and parking. Work from a live model and still lifes using pencil, charcoal, conté, and ink. Limit 15. Call ext. 461 to register

**Gallery Talk** 1:30 *Circles of Reflection: The Carter Collection of Chinese Bronze Mirrors*. Marjorie Williams

**Film** 5:30 *Fragments* \* Jerusalem (Second Cycle) (see September 17 and 24). \$4 CMA members, \$6 others

### 28 Thursday

**Highlights Tour** 1:30 CMA Favorites

### 29 Friday

**Highlights Tour** 1:30 CMA Favorites

**Film** 7:00 *Cotton Mary* (see September 22). \$4 CMA members, \$6 others

### 30 Saturday

**Highlights Tour** 1:30 CMA Favorites

## Increase Your Retirement Income

It's quite possible that you can make a gift to the museum and actually increase your retirement income. Take, for example, Stanley Proctor. He is 80 years old and receives retirement income from various sources, and as the stock market continues to fluctuate, that income fluctuates. The museum's gift annuity program is a great way to contribute to a worthy cause while establishing a stable income stream. At his age, Mr. Proctor qualified for and obtained a one-life charitable gift annuity that pays him an annual rate of 9.2 percent. What's more, he received an income tax charitable deduction for a portion of his contribution—and he has the satisfaction of helping the museum.

**Regular Payments.** Gift annuities are a great investment strategy and will balance your portfolio. Because the rate is very good, your retirement income will likely increase, and every quarter—for the rest of your life—you can count on receiving a check from the museum no matter how the stock market is doing.

**Younger Donors.** Gift annuities with deferred payment schedules can also make sense for younger donors. For example, a 40-year-old person who creates a charitable gift annuity with payments to begin at age 65 will receive an annuity rate of 26.8 percent. Further, an income tax charitable deduction is available when the annuity is created, making this not only an excellent supplemental retirement plan, but a current source of tax relief as well.

If you want to learn more about our annuity program, please contact Karen Jackson, senior planned giving officer. She is available to talk with you confidentially about your gift and estate plans, and to assist you in finding a good attorney. You can reach her at ext. 585 or by completing the form below and mailing it to Karen Jackson at the museum.

### CLIP AND MAIL (all information kept confidential)

- Please contact me about the gift annuity program
- Please send me your complimentary will kit
- Please send information about the Cleveland Museum of Art Legacy Society
- I have already arranged to leave an estate gift to the museum
- Please contact me by phone: (       )        -  
The best time to reach me is \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

**Now in Store**



Pick up the **Monet Spring Flowers Umbrella** or **Tote Bag** at a special 20%-off members introductory discount, now through September 30. \$24 for either item (regularly \$30).

## Fine Print Fair

The annual **Fine Print Fair** to support the department of prints and drawings is September 22–24, with a Wednesday-evening lecture, *Introduction to Print Collecting*, by Curator of Prints Jane Glaubinger at 7:00 on the 20th in the lecture hall. The Print Fair itself takes place in a different venue this year: the University Club Ballroom, 3813 Euclid Avenue in Cleveland. The opening-night preview is Friday the 22nd, 5:30–8:00. Tickets are \$35 (includes hors d'oeuvres, cash bar, parking, readmission throughout the weekend). Call 216-321-5244 for reservations. The Print Fair is open Saturday the 23rd, 10:00–6:00, and Sunday the 24th, 12:00–4:00. Admission is \$7 per person, students \$3 with ID card (includes return admission Sunday).

At 10:00 Sunday morning, a continental breakfast with the dealers is followed at 11:00 by a lecture by Assistant Curator of Prints Shelley Langdale: *The American Screenprint: From Populist to Pop*. For breakfast reservations (\$10 per person), call 216-765-1813 by September 19.

## Meet Sister Wendy

Make sure to reserve your tickets for **A Chat with Sister Wendy**, Thursday, November 16, at 6:30 in Gartner Auditorium. Steven Litt, art and architecture critic for *The Plain Dealer*, will serve as host. Reserved seating is \$25 for members, \$35 for nonmembers. Tickets go on sale to members September 1, to the general public October 15. Sister Wendy Beckett is a British nun and art expert whose series of PBS programs and books on art museums have captured the public imagination. Over the past two years, she and her production crew visited many art museums throughout the country. She settled on six institutions to include in her first series on the great American museums, including the Cleveland Museum of Art. Many visitors may have noticed the filming as it took place last September. The six-episode series will air in the spring of 2001.





Robert P. Bergman

## A Conference in Honor of Bob Bergman: The Museum and the Community

The Early Christian and Byzantine galleries reopen on Friday, September 15 with a ribbon cutting and keynote speech, followed by an all-day conference titled *The Museum and the Community* on the 16th, all in memory of Robert P. Bergman. The event is free, but tickets are required; call the ticket center. Our thanks again to the hundreds who made donations in Bob Bergman's memory. Plans are under way to broadcast portions of the event in real time on our website; check [www.clevelandart.org](http://www.clevelandart.org) for details.

**FRIDAY, SEPTEMBER 15**

*5:30 Ribbon Cutting*

**6:30 Keynote Speaker Neil Harris**, the Preston and Sterling Morton Professor of History, University of Chicago, "The American Art Museum and Its Publics: A Historical Summary"

**SATURDAY, SEPTEMBER 16, 9:00 am–5:00 pm**

*8:00 Registration and Coffee*

**9:00 Welcome by Katharine Lee Reid**, Director, CMA, and **Evan Maurer**, Honorary Chairman of the conference and Director and President, Minneapolis Institute of Arts

**9:05 Glenn D. Lowry**, Director, Museum of Modern Art, New York, "Museums and Their Communities: Art and the Public Trust"

**9:40 Daniel H. Weiss**, Chairman, Art History Department, Johns Hopkins University, Baltimore, "Sacred Art and Civic Rule in Gothic Paris"

**10:10 Break**

**10:35 Hugh M. Davies**, the David C. Copley Director, Museum of Contemporary Art, San Diego, "Bordering on Biculturalism: Making a Museum for San Diego and Tijuana"

**11:10 William D. Wixom**, Curator Emeritus of Medieval Art and The Cloisters, Metropolitan Museum of Art, New York, "A Grand Tradition: Selective Collecting of Early Christian and Byzantine Art for Cleveland"

**11:40 Lunch**

**1:05 Evan M. Maurer**, "Bringing Art to Life for Everyone—12 Years at the Minneapolis Institute of Arts"

**1:40 James Cuno**, the Elizabeth and John Moors Cabot Director, Harvard University Art Museums, Cambridge, "Art Museums, Antiquities, and the Public's Interest"

**2:10 Dorothy F. Glass**, President, International Center of Medieval Art, New York, "Civic Pride and Civic Responsibility in Medieval Siena"

**2:45 Break**

**3:00 Arnold L. Lehman**, Director, Brooklyn Museum of Art, New York, "Where's the Other?"

**3:35 Gary Vikan**, Director, Walters Art Gallery, Baltimore, "Jesus as a Man of Color: The Role of Museums in Presenting Religion in Art"

**4:10 Panel Discussion**

**5:00 Reception**

## Meet Bill T. Jones

**Ohio Arts Council**  
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PROGRAMS IN THE ARTS

"Movement...as full-bodied and full-throttle as ever, studded with sleekly designed moments that snag the eye."  
—*Village Voice*

The second event presented by the museum's African-American Community Task Force (following last year's Jacob Lawrence celebration) is also the first event co-sponsored by the museum and DANCECleveland. There are two programs. *A Conversation with Bill T. Jones* is Wednesday, September 20 at 8:00 at the museum (free tickets at the ticket center). Two days later, *The Bill T. Jones/Arnie Zane Dance Company* performs at the Ohio Theatre in Playhouse Square, Friday the 22nd at 8:00 (presented by DANCECleveland and Cuyahoga Community College; tickets \$20–35; 216–241–6000). Come hear the legendary dancer, choreographer, and philosopher discuss his work, then see his company perform.

## Take Note

The date for the **Estate Planning Seminar for Collectors** has been moved from September 9 to November 18. We hope those interested will be able to attend. Call Karen Jackson at ext. 585 if you have any questions.

**A General Information Meeting for Prospective Docents** will be held on Wednesday, October 4 at 7:00. Beginning this January, the education department invites you to join in an exciting new volunteer opportunity: teach and provide tours of the galleries as a docent. The museum's first weekend docent program is a unique opportunity to learn from the education and curatorial staff and to make a vital contribution to our teaching programs. The program requires a four-year commitment: a year of training followed by three years teaching. Attend the meeting to learn more, or for further information and applications, call Barbara A. Kathman at ext. 475. Leave your name and address

and information will be sent to you.

It's worth a short trip to Columbus to see three shows at the **Wexner Center** that run September 16 to December 31. *Ray Johnson: Correspondences* is the first significant museum presentation to examine the five-decade career of this influential but largely unknown collagist and mail artist. *Shirin Neshat: Two Installations* pairs two newly commissioned projects by the Iranian-born video/installation artist, both made under the auspices of a Wexner Center artist residency. *Udomsak Krisanamis* features more than 30 works by the Thai artist who, using techniques of painting and collage, creates rich, shimmering pieces layered with pigment and other materials.

We are currently organizing a **Members-only Trip** this fall. If you are interested, call ext. 589.

**New Ticket Outlet:** Tickets to most museum events are now available at the Beachwood Museum Store location.

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Ticket Center 216-421-7350 or  
1-888-CMA-0033  
Beachwood Place Museum Store  
216-831-4840  
Airport Museum Store  
216-267-7155

**Hours**

Tuesday, Thursday, Saturday,  
Sunday 10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays  
excepted), July 4, Thanksgiving,  
December 25, and January 1

**Parking**

\$5 flat rate; \$3 after 5:00. Free  
for senior citizens on Tuesdays

**Still Lifes Café**

Kitchen closes one hour before  
museum

**Oasis Restaurant**

Sunday brunch 11:00-2:30  
Reservations recommended; call  
216-229-6216

**Ingalls Library Members**

**Hours**

(ages 18 and over)  
Tuesday and Thursday-Saturday  
10:00-5:00  
Wednesday 10:00-9:00

Slide Library by appointment only

**Print Study Room Hours**

By appointment only Tuesday-  
Friday 10:00-11:30 and 1:30-  
4:45

**Sight & Sound**

Audio tour of the collection.  
Free to members, \$4 others,  
\$3 students and seniors. Check  
out the new entries from the  
Robert P. Bergman Gallery start-  
ing September 13.

**Ticket Center**

Tuesday and Thursday 10:00-  
5:00; Wednesday and Friday  
10:00-8:00; Saturday and Sun-  
day 10:00-5:00. Call 421-7350  
or, outside the 216 area code,  
1-888-CMA-0033

**Website**

[www.clevelandart.org](http://www.clevelandart.org)

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*The 11th Annual Chalk Festival,  
September 23 and 24*

